



# Nàndor Zsolt

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# ELÉGIE.

*Martha von Farkas*  
*in Freundschaft gewidmet.*

Nándor Zsolt.

**Adagio ma non troppo.**

**VIOLIN.**

*p con molto espressione*

**PIANO.**

*pp*

*sempre  $\text{red.}$*

*poco rall.*

*a tempo*

*cresc.*

*pp subito*

*f*

*cresc.*

*pp*

*mf*

First system of the musical score. The upper staff (treble clef) begins with a forte (*ff*) dynamic and an *espress. molto* marking. The lower staff (bass clef) starts with a forte (*f*) dynamic and also marked *espress. molto*. The music features complex chromatic passages and slurs.

Second system of the musical score. The upper staff includes markings for *quasi adagio*, *molto vibrato*, and *ppp molto rit. e callando*. The lower staff includes *p*, *rall. e dim.*, and *ppp molto rit. e callando*. The tempo and dynamics shift significantly in this section.

Third system of the musical score. The upper staff is marked *molto espress.* and *a tempo*. The lower staff is also marked *a tempo* and includes *rall.* and *- senza arpeggio*. The texture becomes more sparse with arpeggiated figures.

*ppp* *Ad. sempre*

Fourth system of the musical score, featuring vocal lines. The upper staff has lyrics: *morendo e ri - tar - dan - do*. The lower staff has lyrics: *pp morendo e ri - tar - dan - do*. The system concludes with a *pp* dynamic marking.

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# ELÉGIE.

Martha von Farkas  
in Freundschaft gewidmet.

VIOLIN.

Nándor Zsolt.

Adagio ma non troppo.

*p con molto espressione* *cresc.*

*poco rall.* *a tempo* *cresc.*

*cresc.* *pp subito* *cresc.* II. 2

*f* *cresc.* *ff*

*espress molto*

*molto vibrato* *quasi adagio*

*rall. e dim.* *ppp molto ritard. e calando*

*sul. G. sempre* *a tempo con espressione* *rall.*

*vibrato e rit. molto*

*morendo e rit.* *pp*

